



Poetonyms as an Integral Component of the Artistic Text



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Abstract:

This article examines describing the etymological, semantic and functional characteristics of ideonyms, anthroponyms, toponyms and other onomastic units used in artistic and journalistic works.

Keywords: etymology, text, artistic speech, poetonym, ideonym, anthroponym, toponym, artionym, biblionym, hemeronym, georonym, documentonym, chrononym.

INTRODUCTION. At present, one of the priorities in the analysis of literary texts in modern philology is the analysis of literary onomastics -the names of poems, which develops at the intersection of onomastics with stylistics, poetics, semiotics, linguistics and literature. Poetonyms are a universal term associated with all categories of horses in the literary text. Poetonyms have a special place in fiction, which is reflected in the context. Their role in the text of a work of art can be determined by their characteristic, methodological and ideological functions. Poetonyms are a universal term associated with all categories of horses in an artistic text.

The artistic image is, besides an aesthetic and expressive phenomenon, a device of communicative nature, whose informative speech is susceptible of being particularly analyzed, distinguishing its production, emission and reception contexts; the communicative functions that it develops; the various signification layers that support it; as well as the codes it uses for its representation.

METHODS. The research methodology is based on a qualitative analysis of poetonyms in literary texts. The study employs comparative onomastic analysis, examining the etymological, semantic, and functional characteristics of ideonyms, anthroponyms, and toponyms. The paper also utilizes textual interpretation to explore the expressive and nominative properties of poetonyms. The selected corpus includes Uzbek folklore, classical literature, and modern literary works, providing a comprehensive overview of poetonyms' usage across different genres and time periods.

RESULTS. Poetonyms as an integral component of the artistic text began to be comprehensively studied at the end of the twentieth century. Issues such as opening the possibilities of using names for various methodological purposes, describing the etymological, semantic and functional characteristics of ideonyms, anthroponyms, toponyms and other onomastic units used in artistic and journalistic works, expressing the properties of nominative and expressiveness in accordance with the poetic intention as a product of the artistic thinking of the creator, are discussed. In most places, attention is mainly paid to the artistic-aesthetic aspect of anthropopoetonyms and toponopoetonyms. However, each poetonym in a work of art belongs to a specific subject, object or artistic reality and is predetermined by the author's intention. Choosing a name for a character or an object is an important step in working on a work of art. Usually, when choosing a name for a work of art, it is formed based on the artistic intention and ideological goal of the work, regardless of the nature of the genre or its size.

In this regard, it is not for nothing that the name of the work is called an ideonym regardless of the type of art, that is, this term is formed in the form of the Greek idea - idea, motif + opota - ideonym. "The name (title) given to any artistic, scientific, religious, political work is called biblionym (Greek biblio - book + opota - noun). Biblionyms are a type of ideonyms" [3]. So, according to the hyponym-hyperonym relationship, biblionym is an internal type of ideonyms. "Ideonyms are considered as an important element of written speech, a component of one or another artistic work that it names.

Because it is, first of all, if it serves as the name and term of the work it represents, secondly, it fulfills its function as long as it defines the content of this work. First of all, the title of the work attracts the attention of the reader. Only after reading the work, the meaning of the title (ideonym) of that work, the content loaded with it will be fully and clearly realized."

Initially, A.V. Superanskaya divided the semantic group "names of literature and works of art" as a component of onims and included the names of works of art such as fiction, music, dance, photography, sculpture, film, but she used the term "ideonym" in relation to this group. did not use.

Later, this term was used in N.V. Podolskaya's dictionary of onomastic terms. According to the definition in this dictionary, "Ideonym is a group of names. This term is still conditional and unites different categories of nouns with denotation in the intellectual, ideological and artistic spheres of human activity, including artonym, biblionym, gemeronym, georonym, documentonym, poetonym, chrononym." In our opinion, it is not correct to define poetonym as an internal type among them, because this term does not indicate a specific semantic type of onim, but is generally applied to the expression of poetic meaning of onim as an artistic and stylistic tool. In most cases, the connection of the poetonym with the referent is not accidental, but is chosen based on artistic intent.

A.V. Superanskaya promotes the idea that language, speech and encyclopedic information are embodied in the semantics of nouns. Speech information is understood as the function of a noun as a name of an object, encyclopedic information is a set of knowledge known to each member of the language community about the object contained in the name, and linguistic information requires linguistic analysis. Thus, the proper unit of linguistic analysis of nouns includes: determination of its etymological meaning, model of word formation, nature of the word in context, etc. A.V. Superanskaya believes that the meaning of the noun is determined by its indirect connection with the nominative object.

The writer uses poetonyms in order to reflect the character, behavior, demeanour or unique on-goingss of his characters. If a particular noun succeeds in representing a subject or an object, "all its features are associated with the first noun in the reader's imagination". For example, in Eastern literature, Khotami Toyi antroponymy is considered the highest symbol of generosity. Many thinkers remember the name of Khotam with respect. Alisher In Navoi's epic "Hayrat-ul Abror" there is an exemplary story about him, and Uzbek readers can get an idea through this story.

If in other works the name of Khotam is "mentioned" with the meaning of generosity, it will be accepted by the reader through the prism of the hero of A. Navoi's story.

Many names that have become poetonyms in Uzbek folklore also serve to increase our language wealth with their artistic and aesthetic significance. For example, the essence of the fairy tale "Zumrad and Kimmat" has become so deeply embedded in the psyche of the people that in the national consciousness, Zumrad - decency and goodness, and Kimmat - rudeness and evil have become names that serve to express these concepts. Among the people, such poetic content is indicated in phrases like "My Zumrad girl", "Don't be like Kimmat" will be understandable for the addressee.

In the fairy tale "Susambil", the toponym of Susambil was raised to the level of a poetonym.

Both are standing on the road. The visible animals from the distance also arrived. Then the rat asked them a food. A donkey spoke standing:

"O my dear ones, we are among the hungry like you. If you need food, walk with us."

A rat asked the donkey:

"Where are you going?" The donkey replied:

"We are going to Susambil."

"What kind of place is Susambil?" - asked the rat.

"Don't ask Susambil at all! Susambil is full of tasty grass, a pure of water, there is no suffering in it, you will have fun!" - said the donkey.

"If it is like that, let's go too," said the rats.

"There were three of us, now there are five of us. Let's go," said the donkey. Then they were going to Susambil, talking to each other about their past adventures.

Repeated in the fairy tale, the phrase "Susambil is full of tasty grass, a pure of water, there is no suffering in it, you will have fun!" became a symbol of abundance in the national consciousness of the people. Today, Susambil poetonym is actively used as a reference to this meaning.

DISCUSSIONS. It should be noted here that information about the referent of a poetonym and encyclopedic information about an onim are different conceptual fields. It is important to distinguish between these two aspects of poetonym analysis. For example, if we take the name of the novel "Market" by H. Dustmuhammad, relying on the encyclopedic information about the concept of "market", the onomastic name referent "Market" will be used to understand all the complexities of the novel. The ideonym "Fields left by my father" (Togay Murad) and the anthroponym of its main character, Dehkankul, express the writer's ideological purpose as poetonyms carrying symbolic and metaphorical meaning, and in the reader's mind, these onomastic names, as A.V. Superanskaya noted, "linguistic, speech and encyclopedic information incarnate."

The writer chooses a name depending on the concept and character of the work, the onomastic system of the language, existing naming laws, as well as the semantic background of the name. In fact, Y. Tinyanov's opinion that "there is no name that does not speak in a work of literature" is appropriate.

Conclusion. In general, not every famous noun can be a poetonym, the onomastic units that are "saturated" with a certain ideological and artistic purpose, serve the author's artistic intention and have an aesthetic effect are elevated to the level of poetonym.

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